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GASCOIGNE'S JOCASTA A TRANSLATION FROM THE ITALIAN.

SINCE Warton, in his *History of English Poetry*, gave a detailed comparison of Gascoigne's *Jocasta* with Euripides's *Phænissæ*, it has become customary to look upon Gascoigne's play as a translation, or rather adaptation, from the Greek. This was justly contradicted by Morley and Schelling,¹ who referred to Dolce's *Giocasta* as an immediate source. They certainly are right, as can be easily proved. But the old mistake will not disappear from our handbooks of English literature. To mention only two instances, I refer to the new edition of Chambers's *Cyclopædia of English Literature*, Vol. I (1903), p. 247, where we read "*Jocasta* based on the *Phænissæ* of Euripides," and to Courthope's *History of English Poetry*, Vol. II, p. 169, where, even in the second edition of 1904, *Jocasta* is called "an adaptation of the *Phænissæ* of Euripides."² Under these circumstances it is perhaps worth while to compare the *Dramatis Personæ* and the beginnings of the English, Italian, and Greek dramas with each other and thus to prove by mere juxtaposition that Gascoigne's *Jocasta* (1566) is not an adaptation from Euripides, but a mere literal translation from Lodovico Dolce's *Giocasta* (Venezia, 1541).

DRAMATIS PERSONÆ.

GASCOIGNE.	DOLCE.	EURIPIDES.
Jocasta	Giocasta	Ἰοκάστη
<i>Seruus</i> , a noble man of the Queenes traine	<i>Seruo</i>	<hr/>
<i>Bailo</i> , gouvernour to the Queenes sonnes	<i>Bailo</i>	Παιδαγωγός
Antygone	Antigone	Ἀντιγόνη
Chorus, foure <i>Thebane</i> dames	Choro di donne <i>Thebane</i>	Χóρος Φοινισσῶν γυναικῶν
Pollynices	Polinice	Πολυνείκης

¹ First of all by J. A. SYMONDS. See his *Shakspeare's Predecessors* (London, 1884), p. 221. [Eds.]

² Cf. also COURTHOPE, *loc. cit.*, p. 168: "Gascoigne . . . adapted a tragedy from the Greek."

GASCOIGNE.	DOLCE.	EURIPIDES.
Eteocles	Eteocle	Ἐτεοκλῆς
Creon	Creonte	Κρέων
Meneceus	Meneceo	Μεναικεύς
Tyresias	Tiresia	Τειρεσίας
<i>Manto</i> , the daughter of Tyresias	<i>Manto</i>	—
<i>Sacerdos</i> , the sacrificing priest	<i>Sacerdote</i>	—
Nuntij, three messangers from the campe		* Ἄγγελος
Œdipus	Un' altro Nuntio	* Ἐτέρος ἄγγελος
The Tragedie presented as it were in Thebes	Edippo	Οἰδίππους
	La fauola è rap- resentata in Thebe	

GASCOIGNE, *Jocasta*, Act I, scene 1, ll. 33-53.

Iocasta: Thou knowst what care my carefull father tooke
In wedlockes sacred state to settle me
With Laius, king of this unhappie Thebs
That most unhappie now our Citie is.
Thou knowst how he, desirous still to searche
The hidden secrets of supernall powers,
Vnto Diuines did make his ofte recourse,
Of them to learne when he should haue a sonne
That in his Realme might after him succede:
Of whom receiuing answere sharpe and sowre,
That his owne sonne should worke his wailfull ende,
The wretched king (though all in vayne) did seeke
For to eschew that could not be eschewed;
And so, forgetting lawes of natures loue,
No sooner had this paynfull wombe brought forth
His eldest sonne to this desired light,
But straight he charged a trustie man of his
To beare the childe into a desert wood,
And leaue it there for Tigers to deuoure.
Seruus: O lucklesse babe, begot in wofull houre!
Iocasta: His seruant, thus obedient to his best, . . .

L. DOLCE, *Giocasta*, Act I, scene 1, ll. 30-50.¹

Giocasta: Tu sai, quanta uaghezza hebbe mio padre
Di legarmi con nodo di mogliera
A Laio Re de l'infelice Thebe:

¹ "Giocasta, | Tragedia di | M. Lodovico | Dolce | [vignette of Aldi filii] | In Vinegia,
M.D.XLIX."

Ch' infelice ben è la città nostra
 Et sai, si come il mio nouello sposo
 Bramoso di saper quel ch' era occulto,
 Ricorse a gli indouini; e intender uolse,
 Quando di me nascesse alcun figliuolo,
 Qual di lui fosse la futura forte.
 Onde hauendo risposta amara & aspra,
 Che dal proprio figliuol sarebbe ucciso,
 Cercò il misero Re (ma cercò in uano)
 Di fuggir quel, che non potea fuggirsi.
 Quinci sbandita ogni pietà natia,
 Poi, che 'l peso meschin di questo uentre
 Ne la luce mortal aperse gli occhi;
 Commisse a un seruo suo piu d' altri fido,
 Che lo portasse entro una selua oscura,
 Et lasciasse il figliuol cibo a le Fere.

Seruo: Infelice bambin nato in mal punto.

Giocasta: Il seruo insieme obediante & pio

EURIPIDES, *Phœnissæ*, ll. 12-25.

Ἰοκάστη (alone): Καλοῦσι δ' Ἰοκάστην με — τοῦτο γὰρ πατὴρ
 ἔθετο — γαμεῖ δὲ Λαῖός μ'· ἐπεὶ δ' ἄπαις
 ἦν χρόνια λέκτρα τὰμ' ἔχων ἐν δώμασιν,
 ἐλθὼν ἔρωτᾷ Φοῖβον, ἐξαιτεῖ θ' ἄμα
 παίδων ἐς οἶκον ἀρσένων κοινωνίαν.
 ὁ δ' εἶπεν· ὦ Θήβαισιν εὐίπποις ἄναξ,
 μὴ σπεῖρε τέκνων ἄλοκα δαιμόνων βίᾳ.
 εἰ γὰρ τεκνώσεις παῖδ', ἀποκτενεῖ σ' ὁ φύς,
 καὶ πᾶς σὸς οἶκος βήσεται δι' αἵματος.
 ὁ δ' ἡδονῇ δούς ἐς τε βακχείον πεσὼν
 ἔσπειρεν ἡμῖν παῖδα, καὶ σπεύρας τάλας
 γνοὺς τ' ἀμπλάκημα τοῦ θεοῦ τε τὴν φάτιν
 λειμῶν' ἐς Ἥρας καὶ Κιθαιρῶνος λέπας
 δίδωσι βουκόλοισιν ἐκθεῖναι βρέφος.

Perhaps still more convincing is the following beginning of the first scene, where we have nothing in the Greek play to compare at all:

GASCOIGNE, *Jocasta*, Act I, scene 1, ll. 1-19.

Jocasta: O Faithful seruant of mine auncient sire,
 Though vnto thee sufficiently be knowne
 The whole discourse of my recurelesse grieffe,
 By seeing me from Princes royall state
 Thus basely brought into so great contempt,

As mine own sonnes repine to heare my plaint,
 Now of a Queene but barely bearing name,
 Seyng this towne, seing my fleshe and bloude,
 Against it selfe to leuie threatening armes,
 (Whereof to talke my heart it rendes in twaine)
 Yet once againe I must to thee recompte
 The wailefull thing that is already spred,
 Bicause I know that pitie will compell
 Thy tender hart more than my naturall childe
 With ruthfull teares to mone my mourning case.

Seruus: My gracious Queene, as no man might surmount
 The constant faith I beare my souraine Lorde,
 So doe I thinke, for loue and trustie zeale,
 No Sonne you haue doth owe you more than I.

L. DOLCE, *Giocasta*, Act I, scene 1, ll. 1-18.

Giocasta: Caro gia del mio padre antico seruo,
 Benche nota ti sia l' historia a pieno
 D' i miei graui dolor, d' i miei martiri:
 Pur da l' alto et Real stato di prima
 Veggendomi condotta a tal bassezza,
 Che 'l mio propio figliuol sdegna ascoltarmi;
 Ne tengo di Reina altro, che 'l nome;
 Et ueggo la cittade e 'l sangue mio
 L' arme pigliar contra 'l suo stesso sangue;
 Perche si sfoga ragionando il core,
 T ti uo raccontar quel ch' è palese:
 Però ch' io sò, che de le pene mie,
 Pietà souente a lagrimar ti moue,
 Et piu che i figli miei ne senti affanno.

Seruo: Reina, come me non uinse alcuno
 In seruir fedelmente il mio signore:
 Così i credo, che alcuno in amar uoi
 De' figli uostri non mi passa auanti.

Lodovico Dolce seems to have been well known to the Elizabethans. Thomas Lodge, too, introduced several "sonnets, written in imitation of Dolce the Italian," into his *Margarite of America*.¹

MAX TH. W. FÖRSTER.

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¹"A Magarite of | America | By T. Lodge | Printed for John Busbie, and are to be | sold
 in S. Dunstons [sic!] church-yard in | Fleet-street, at the little shop | next Cliffords Inne.
 1596."